

To the south of the western gateway is the tomb of Qutb Sahib. It is a simple structure enclosed by wooden railings. The marble balustrade surrounding the tomb was added in 1882. The rear wall was added by Fariduddin Ganj-e-Shakar as a place of prayer. The western wall is decorated with coloured floral tiles added by the Mughal Emperor Aurangzeb.

The screens and the corner gateways in the Dargah Complex were built by the Mughal emperor Farrukhsiyar. The mosque of Qutb Sahib, built in mid-sixteenth century by Islam Shah Suri, was later added on to by Farrukhsiyar.

The Dargah of Qutbuddin Bakhtiyar Kaki continues to be a sacred place for the pilgrims of different religions. Every week on Thursday and Friday *qawwali* is also performed in the *dargah*.

5. ZAFAR MAHAL COMPLEX

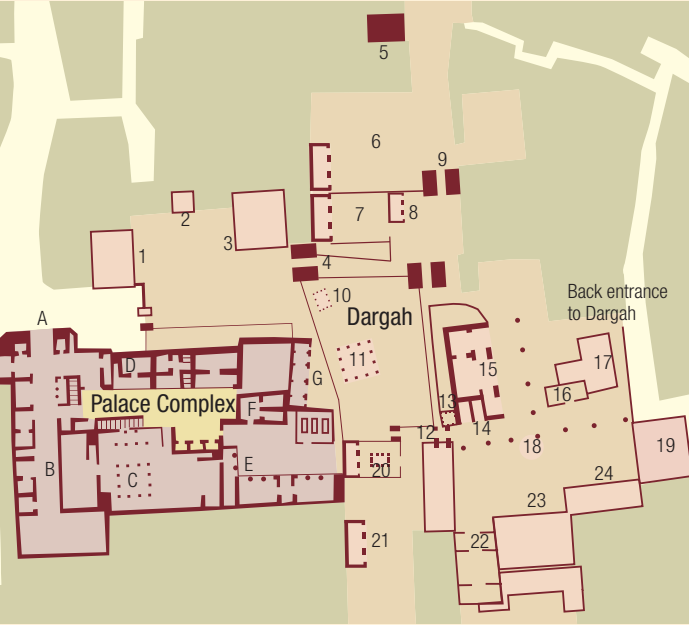
Adjacent to the western gate of the Dargah of Qutbuddin Bakhtiyar Kaki, this complex has various structures built in the eighteenth and nineteenth century. Zafar Mahal was the last palace built during the final years of the Mughal era, by Akbar Shah II (early nineteenth century). Patterned on the late Mughal configuration of spaces, with a sequence of *dalans* (colonnaded verandahs) and rooms around courts, it is a lofty, three-storeyed, brick and grey stone structure, decorated with plaster, red sandstone, and marble. Its Hathi Gate was built by Bahadur Shah Zafar II (mid-nineteenth century) to allow the entry of elephants.

A two-storied *dalán* leads further south to the palace buildings beyond and the thirteenth-century tomb of Alauddin, nephew of Iluttmish. Facing the Hathi Gate is a two-storied European style building (nineteenth century), characterized by painted pilasters on the exterior and a fireplace within.

To the north of the various *dalans*, lie the graves of Shah Alam I, Shah Alam II, Akbar Shah II and Mirza Fakhru, enclosed within an exquisitely carved marble screen. According to poular myth, the space left empty

was meant for the grave of Bahadur Shah Zafar, who was however exiled after the Mutiny and died in Burma. To the north-east of the palace enclosure lies an exquisite mosque, the Moti Masjid, built in white marble by Bahadur Shah I in the early eighteenth century as a private mosque for the royal family and can be approached from the palace *dalán* as well as from the Dargah Complex.

QUTBUDDIN BAKHTIYAR KAKI DARGAH AND ZAFAR MAHAL COMPLEX



- | | |
|------------------------------------|---|
| A. Zafar Mahal | 10. Grave of Khwaja Abdul Aziz Bastami (19th or 20thC) |
| B. Remains of an Arcade | 11. Shrine of Qutb Sahib (19th and 20thC) |
| C. Tomb (13thC) | 12. Gateways and Screen (1710s) |
| D. European Style Building (19thC) | 13. Grave of Maulana Fakhruddin (1807) |
| E. Dalan (19thC) | 14. Graves of Sheikh Nizamuddin Abulmoyyad and his mother (13thC) |
| F. Grave of Bahadur Shah I (19thC) | 15. Qutb Sahib's Mosque (16thC) |
| G. Moti Masjid (18thC) | 16. Grave of Bibi Hambal |
| | 17. Langar |
| | 18. Modern Minar |
| | 19. Baoli (1846) |
| | 20. Mazar of Hazrat Qazi Hameeduddin Nagauri (18thC) |
| | 21. Mosque (1785) |
| | 22. Grave enclosure of Nawabs of Loharu (1802) |
| | 23. Graves of Zabtah Khan and his wife (18thC) |
| | 24. Majlis Khana (18thC) |





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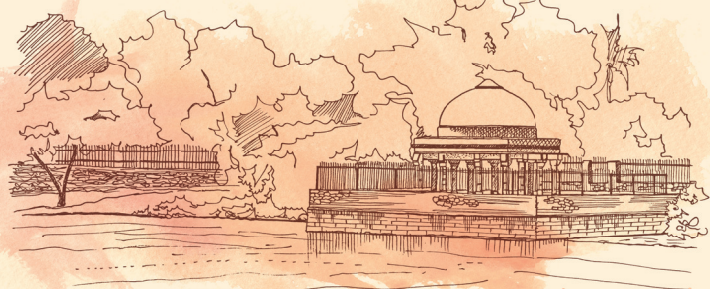
PHOOLWALON KI SAIR



1. HAUZ-E-SHAMSI

Legend has it that Shamsuddin Iltutmish, the second Slave ruler of the Delhi Sultanate had the *hauz* (tank) built in AD 1230, at a spot shown to him by Prophet Mohammad in a dream. A domed pavilion supported on twelve carved red sandstone pillars was constructed in the middle of the *hauz*, in 1311, to mark what was believed to be the hoofprint of the Prophet's horse. Today the tank is smaller than before and the pavilion sits on the tank's western bank.

Hauz-e-Shamsi provided water to the settlement in and around Lal Kot, which was at that time the capital city. Its strategic location enabled the collection of rainwater from surface run off. The water of the *hauz* has always been considered sacred and the graves of many Muslim saints and mosques are found around it. To the north-east of Hauz-e-Shamsi is the Auliya Masjid, one of the earliest mosques in Delhi where the Sufi saints Qutbuddin Bakhtiyar Kaki and Muinuddin Chishti are believed to have prayed.



2. JAHAZ MAHAL

Jahaz Mahal, so called because its reflection in the water suggests the image of a ship, is located on the north-eastern corner of Hauz-e-Shamsi. It was built in the fifteenth century, during the Lodi period, probably as a *sarai* (inn) for pilgrims who came to Delhi to visit the Muslim shrines.

This *mahal* (palace) has a rectangular courtyard at the centre with chambers on the sides. Squinches adorn the domed chambers. The western wall of the *mahal* has a *mihrab* (niche showing direction of prayer) used as a private mosque. Bands of blue tiles adorn the exterior and on the roof are six square *chattris* (pillared kiosks) comprising of six, eight or twelve pillars.

No longer a *sarai*, Jahaz Mahal is today the starting point of the yearly festival,

Phoolwalon ki Sair. During this time the *mahal* is beautifully decorated with flowers.

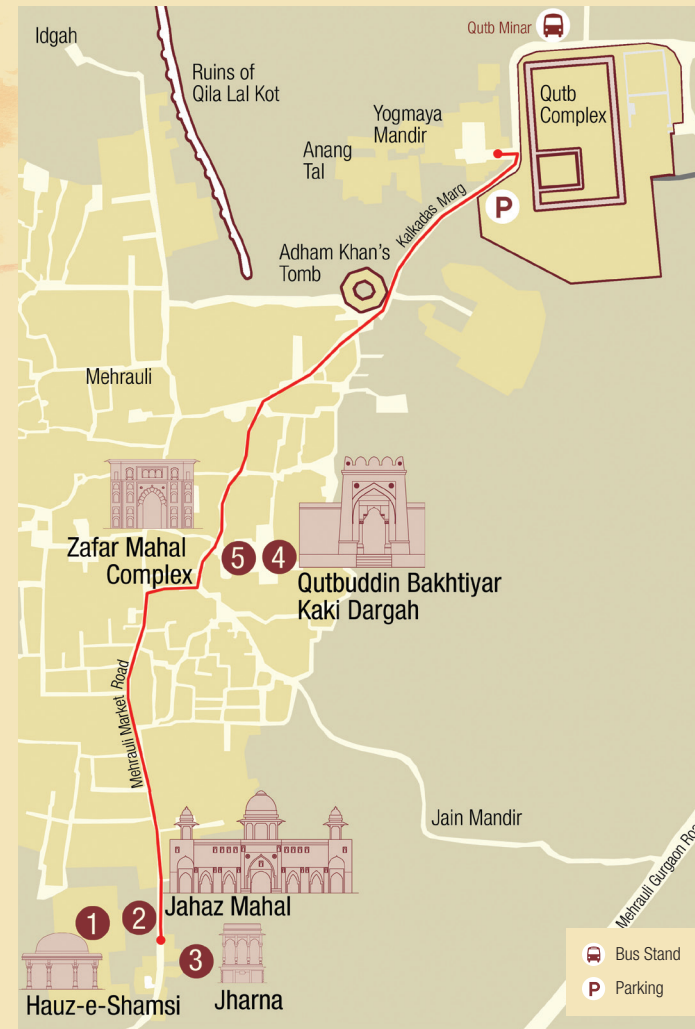


Phoolwalon ki Sair, also known as Sair-e-Gul Faroshan, has now evolved into an annual three-day celebration. The tradition was started by Begum Mumtaz Mahal, the wife of the Mughal emperor Akbar Shah II. The begum pledged that if her son Mirza Jahangir was released from British custody, she would offer a *chaadar* (blanket) of flowers at the Dargah of Qutbuddin Bakhtiyar Kaki at Mehrauli. When

her wish was granted in 1811, the entire Mughal court went with her from Shahjahanabad to Mehrauli. A delicately woven floral *chaadar* was offered at the shrine of Khwaja Qutbuddin Bakhtiyar Kaki. An enthusiastic flower seller added a large floral *pankha* (fan), which was hung from the ceiling of the dargah (shrine). In order to enable the Hindus in the congregation to be part of the celebrations, it was decided to offer the *pankha* at the nearby Yogmaya Temple as well (see map). The court stayed in Mehrauli for seven days; the men flew kites, swam in the *baolis* (step-wells) and in the Hauz-e-Shamsi, engaged in cock fighting and wrestling; the ladies enjoyed the seasonal showers in the mango orchards, on swings hung from the branches of mango trees, enjoying the seasonal crop of mangoes and singing.

The event became an annual festival, continuing even after Emperor Akbar II and reached its pinnacle during the reign of Emperor Bahadur Shah Zafar. It was stopped by the British in 1942 during the Quit India Movement but was revived in 1961 by the then Prime Minister Jawaharlal Nehru as a symbol of communal harmony.

Phoolwalon ki Sair, has now gained popularity as an inter-faith festival that brings together both Hindus and Muslims, in secular celebration. *Pankhas* and *chaadars* of flowers are made at the Jharna and carried along the central street of Mehrauli village by both Muslims and Hindus. As was the tradition, the *chaadars* are offered at the Dargah of Qutbuddin Bakhtiyar Kaki and the *pankhas* at the Yogmaya Temple. A festive air prevails in the streets of Mehrauli that are decorated with flowers and stalls sell various items like bangles, toys, garments, and handicrafts. Temporary halls, *shamianas* (cloth canopies or awnings set on poles), and tents accommodate the large gathering of people.



Yogmaya Temple — also known as Jogmaya—is situated in Mehrauli, in the vicinity of the Qutb Minar Complex, very close to Anangtal, a tank built in the tenth century by King Anangpal, of the Tomar clan. Dedicated to Goddess Yogmaya, the sister of the Hindu God, Krishna, legend has it, that the temple is one of the five surviving temples from the Mahabharata period. The present structure however dates to relatively modern times.

3. JHARNA

The name Jharna literally means ‘waterfall’, and was for a long time, just an overflow from the Hauz-e-Shamsi during the monsoon. The cascade was integrated into a *char bagh* (square Mughal garden) during the late Mughal period.

Located to the south of the Jahaz Mahal and the Hauz-e-Shamsi, the Jharna garden complex has two gateways, one to the north and the other to the east. There are several structures in the garden. Around 1700, Nawab Ghaziuddin Khan Feroz Jang built a pavilion or *baradari* which was rectangular in plan and the façade had three cusped arches. The cascade of water was designed to fall behind the *baradari* and flow into the tank, which is linked by a channel of water to a second tank, in the centre of which sits a square pavilion that is supported on sixteen pillars, built by the last Mughal Emperor Bahadur Shah Zafar (r. 1837–57). A third pavilion to the north of the enclosure built by the Mughal emperor Akbar II (r. 1806–37), is rectangular in plan and is set against the wall of the enclosure.

Water no longer flows through the garden as it has been diverted to a stream to the south-east of the complex.

4. DARGAH OF QUTBUDDIN BAKHTIYAR KAKI



Qutbuddin Bakhtiyar Kaki who lived during the reign of Iltutmish (1210–36), died in Delhi in AD 1235. He was a scholar and a disciple of Muinuddin Chishti. Khwaja Qutbuddin whose original name was Bakhtiyar and later given the title Qutbuddin was born in AD 1173 in the small town of Aush

in Central Asia. He established the Chishti order in Delhi as desired by his spiritual master, Muinuddin Chishti. On his death, his grave became a popular shrine and over a period of time, the *dargah* was added to by various rulers, reaching its current form, perhaps around 1944.

What is perhaps the oldest *dargah* in Delhi extends along the palace complex of Zafar Mahal, having several entry points. The northern gate of the *dargah* was built by Shaikh Khalil in 1542, a descendent of Saint Fariduddin Ganj-e-Shakar who was the successor of Qutb Sahib.